second
annual

National Exhibit Of Art By The Blind

NATIONAL EXHIBIT OF ART BY THE BLIND

Presents Crafts

UNIVERSITY MUSEUM / NEVIL GALLERY / UNIVERSITY OF PENNSYLVANIA

33rd and Spruce Streets, Philadelphia

Tuesday through Saturday, 10 a.m. to 5 p.m.

Sunday, 1 p.m. to 5 p.m.

June 23 through July 31

and

LIBRARY FOR THE BLIND AND PHYSICALLY HANDICAPPED

THE FREE LIBRARY OF PHILADELPHIA

919 Walnut Street, Philadelphia

Monday through Friday, 9 a.m. to 5 p.m.

August 4 through September 16

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The committees of the National Exhibit of Art by the Blind express their deep appreciation to Mrs. Edward Marshall Boehm, Edward Marshall Boehm, Inc., for the donation of the "Bobcat with Young" porcelain. This valuable piece is one of a closed issue of 200, introduced in 1971 and completed in 1974. It will be awarded to the craftsman whose work is voted most popular. We feel privileged to have Mrs. Boehm's continued support.

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The National Exhibit of Art by the Blind is dependent on volunteers. To Mrs. Caroline Dosker, the University Museum "Mummy Dusters", and the dozens of dedicated volunteers who have made this project feasible—a thousand thanks!

THE EXHIBIT IN PERSPECTIVE . . .

The National Exhibit of Art by the Blind is now a reality. June 22, 1977, marks the opening of a second annual exhibition unique by virtue of the requirements. The entrants, from throughout the United States, must be legally blind.

Crafts are the specialty of the 1977 show. Each entry is an original, one-of-a-kind work, submitted as the result of a nationwide invitation to participate, and selected on a totally objective basis by a panel of judges especially qualified in the field of crafts. A total of 79 pieces, chosen from almost 300 entries, are presently on exhibition. They have been created by 39 craftsmen, representing 14 states.

The foundation for the National Exhibit of Art by the Blind was laid in 1975 by Michael P. Coyle, Director of the Library for the Blind and Physically Handicapped, Philadelphia, Pennsylvania, when he initiated a highly successful local exhibition of sculpture at the Library. Mr. Coyle's purpose was to demonstrate that art by the blind artist was not just a product of therapeutic activity, but was in fact art which could compete successfully with the work of the sighted artist and be a means of livelihood.

The accomplishments of the 1975 show opened the door to a much broader venture—a bicentennial year project in which the artistic achievements of the blind from all across the country could be coordinated in one exhibition. Mrs. D. Sergeant Pepper, originator of the Lions Gallery of the Senses, Wadsworth Atheneum, Hartford, Connecticut, joined Mr. Coyle to coordinate volunteer support for the first National Exhibit of Art by the Blind. The juried exhibition, limited to fine art entries, opened in the summer of 1976.

Over 60,000 people viewed the show, either at the Library for the Blind and Physically Handicapped, or at the Nevil Gallery for the Blind and Sighted in the University Museum of the University of Pennsylvania, Philadelphia. Many works were sold, without gallery commission, evidencing the economic potential for the blind artist.

The success of the 1976 show, widely acclaimed by art critics, the press and the public, made it obvious that the exhibit should become an ongoing project. An analysis of the entries indicated a vast resource in the field of fine crafts as well as fine art, and it was decided that the two specialties should share an alternate year schedule. Further permanence was given to the project when the University Museum generously donated office space, thus establishing a headquarters. The Library for the Blind still provides contact with the blind artists, and the project coordinator in the University office works both with the Library and the executive board chairman.

Information about the National Exhibit is spreading. Inquiries have been received from as far abroad as Canada, France and South Africa. The formation of both a National Advisory Board and an International Advisory Board is underway. The 1977 exhibit is the first to travel throughout this country at the request of other museums, and is now established as an annual project.

Funding continues to be a challenge. Thus far, no artist has been required to pay his own shipping or insurance costs. It is hoped that economic need will not ever prohibit an artist from contributing to the exhibit. To assure the growth and permanence of the National Exhibit of Art by the Blind, your support is imperative.

The two galleries which house the exhibition are particularly well suited. In order to enhance your enjoyment of the crafts in either location, a short history of each follows:

THE NEVIL GALLERY, OF THE UNIVERSITY MUSEUM, UNIVERSITY OF PENNSYLVANIA

Toward the end of the 19th Century, a group of Philadelphia scholars, eager to devote energy, thought and money to the exploration of the past, backed a remarkably successful expedition to dig in Nippur, Mesopotamia. Additional money was contributed, and excavations were soon underway in Babylon, North and Central America, Egypt, Italy and Greece. The collections were housed originally in the University Library, which soon became inadequate. Thanks to both state and private contributions, the first unit of the University Museum was completed in 1889.

The Museum has grown immensely over the years. In 1972, the Nevil Gallery for the Blind and Sighted was opened. The Gallery was made possible through a large grant from the Nevil Trust, a philanthropic fund for blind and visually handicapped people. No such facility had previously existed in the Philadelphia area.

The Nevil Gallery is arranged so that the blind can experience the Museum's collections through the sense of touch. It makes the blind visitor as self-sufficient as possible by eliminating any physical barriers. A permanent facility with periodically changing exhibits, the gallery offers original works of art from all periods and cultures.

LIBRARY FOR THE BLIND AND PHYSICALLY HANDICAPPED, THE FREE LIBRARY OF PHILADELPHIA

It is especially appropriate that in Philadelphia, the city in which Benjamin Franklin started the first public library, there should also be one of the oldest libraries serving blind readers. Its beginnings date back to 1882 when a number of philanthropic individuals came together to teach the blind to read in their homes. A collection of religious books was gathered and a new society with the name of the "Pennsylvania Home Teaching Society and Free Circulating Library for the Blind" was formed to distribute these materials.

The books were transferred to the Free Library of Philadelphia which, early in 1899, set up a new department, "Books for the Blind," and consented to supervise the circulation of these materials. From a beginning collection of less than 2,500 volumes of raised type including Moon, Braille, Line Letter, and New York Point, a circulation of 4,819 and a registration of 621 persons, the Library has grown to a collection of over 25,000 books and magazines, a circulation of over 500,000 and a readership of over 10,000.

The Philadelphia Library for the Blind and Physically Handicapped has successfully pioneered in many projects that have contributed significantly to filling the reading needs of handicapped people. This library was the first to circulate children's materials long before the Library of Congress provided this service.

The introduction of books recorded on magnetic tape for use by the blind began in 1957 at the Philadelphia Library for the Blind. Several years later, it was introduced as a major part of the service provided by the Library of Congress.

The Library has become a center for the reading and education of the Blind of Pennsylvania. Housed in the same building is the Radio Information Center for the Blind which broadcasts the immediate information needs, such as the newspaper, to blind listeners thirteen hours a day, and the Volunteer Services for the Blind, which produces braille material by computer so that the blind can have access to reading matter instantaneously.

Award Winner
McAllister Upshaw
Detroit, Michigan

"Open Sesame"
(polished hardwood in black walnut frame)

Award Winner
Vasile Snacoveanu
Sunnyside, New York

"Two Rhinoceroses, Each Other's Shadows"
(hand-carved walnut)

Award Winner
Ruth I. Moser
Philadelphia, Pennsylvania

"Story of Little Women"
(multi material quilt, section)

Award Winner
Penelope Strousser
St. Louis, Missouri

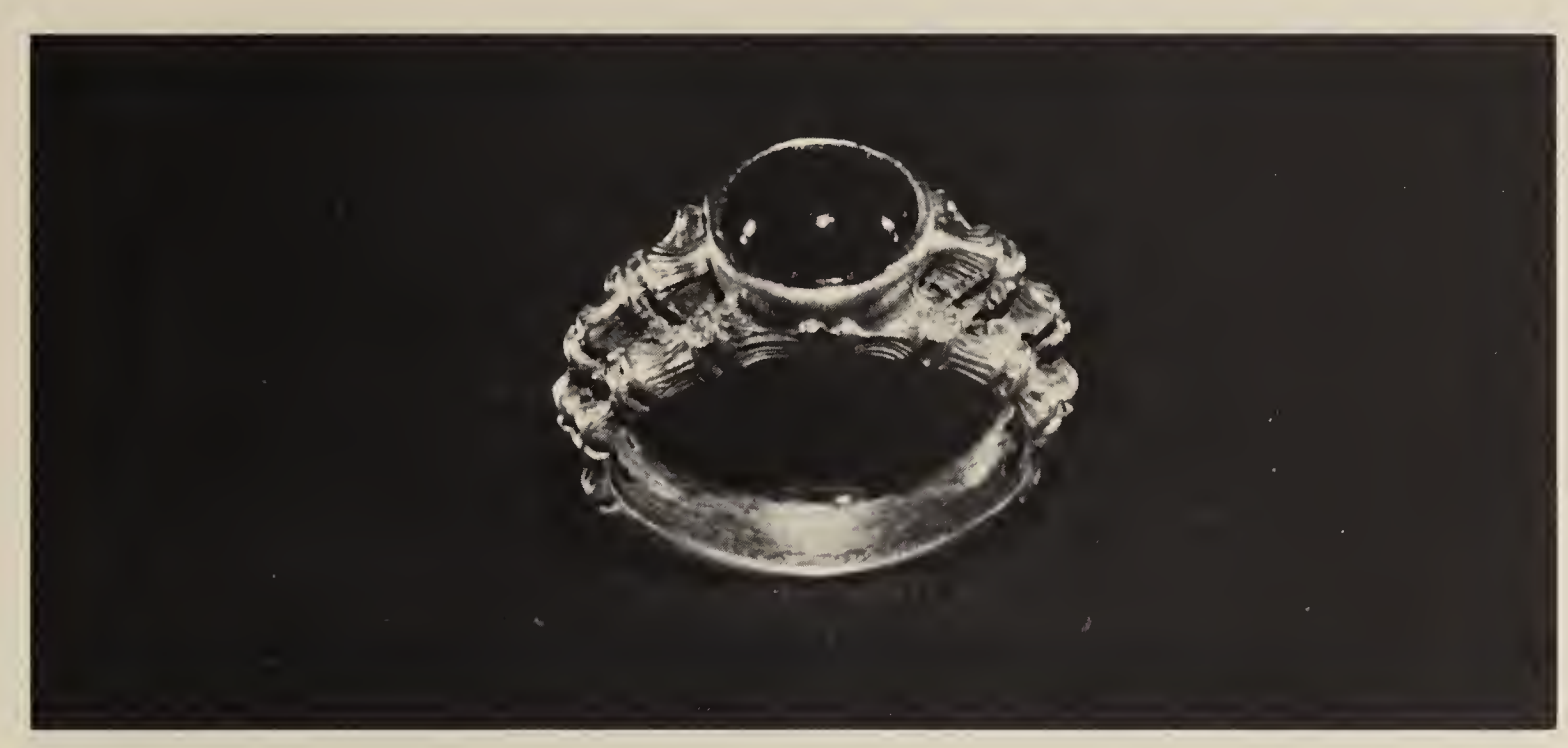
Colonial Rug
(handwoven, cotton and acrylic)

Award Winner
Edyth Gelman
Flushing, New York

Seven-sided Bowl
(glazed ceramic)

Award Winner
Raul Mesa
Jersey City, New Jersey

Red and Black Poncho
(crocheted wool)



Award Winner
Mary Whitney
Janesville, Wisconsin

Silver Ring
(sterling silver with jade stone)

Award Winner
Jacquline Marshall
Spartanburg, South Carolina

"The Lovers"
(ceramic relief)

ABOUT THE CRAFTSMEN . . .

BEA ALBERSTON, Cold Spring Harbor, New York. . . was educated at Pratt Institute. . . now 92 years. . . taught and has had design experience. . . participates in many crafts. . . exhibited and won awards at the Long Island Jewish Hospital and the Hicksville Public Library.

ADELINE ARIEAMMA, Cold Spring Harbor, New York. . . was employed as a chemist. . . now 84 years. . . exhibits with other senior citizens. . . exhibited at Long Island Jewish Hospital, New Hyde Park, L.I.

GLADYS BARRY, Lansdowne, Pennsylvania. . . studied with Laura Goodman, Main Line Center of Arts and Catherine Jansen, Phila. Museum of Art. . . exhibited four times in Fidelity Show, Cherry Hill, N.J. and Drexel Hill, Pa., two first prizes and honorable mention; ADVAC Showcase, Commercial Museum; Phila. Museum of Art; 1976 National Exhibit of Art by the Blind, third prize. . . represented in private collections; her work "Nostalgia" presented to Mrs. Richard M. Nixon, while first lady. . . "since a child I had longed to study art in any form. . . the privilege came at a most opportune time as my vision continued to decrease and I coasted into blindness."

EDNA MAE BOURNE, Webster City, Iowa. . . total of six years training in plain and art weaving. . . involved in volunteer work. . . other hand crafts and sewing. . . exhibited 1956 - '69 in Webster City, Iowa, County Fair, first prize; Iowa State Fair, Des Moines, second prize, and Cattle Congress, Waterloo, Iowa, third prize. . . "I feel it's a challenge when customers bring me some rags and ask me to create a rug for them. Most of my work is custom weaving. I work through descriptions of colors and color schemes, and combinations of materials."

ROBERT A. BROWN, Santa Fe, New Mexico. . . received teaching from brother and in class sponsored by Services for the Blind Section of New Mexico Health and Social Services. . . formerly Aerospace Engineer, presently receiving rehabilitation training in art and sculpture. . . "My work is much influenced by the pottery of the Pueblo Indians of this area. . . The Ojo de Dios wall hanging is an old art form in the Southwest, and both Spanish settlers and Indians have used it as decoration for centuries."

BETTY BROADBENT CARTER, Glen Mills, Pennsylvania. . . B.S. in Home Economics, Drexel University; Certificate of Recognition, Commercial Art and Illustration, Famous Artists Schools. . . has taught drawing and painting to children and adults in summer recreation classes; also craft classes, all volunteer. . . free lance writer, published in such national magazines as Woman's Day, Lady's Circle, National Retired Teachers Assoc. Journal, etc.; belongs to Tanglewylde Guild, a national blind writer's organization. . . also creates ceramics and pottery, knits and crochets. . . exhibited in Thornbury Elementary School, oil painting exhibit; National League of American Pen Women Exhibit, (of which she is a member), Westtown School, Westtown, Pa. . . . would like to participate in a blind writer's competition, as she feels that this is also an area in which the blind can excel.

DON L. CHARPIOT, St. Louis, Missouri. . . graduated St. Louis University with a B.A. in Art Education and a B.A. in Music Education. . . 1940 to 1950, while sighted, exhibited frequently and won several awards. . . 1950 to 1976 taught Arts and Crafts at Missouri School for the Blind after accident resulted in his blindness. . . has had one-man shows and exhibited at the Eleanor Smith Galleries; the Y.M.H.A.; National Folk Camp, Troy, Mo.; Penn Folk Camp, Pittsburgh, Pa., Vacation Camp for the Blind, Spring Valley, N.Y. and was awarded Best of Show at the 12th Annual Exposition, Mineral and Gem, for Stone Sculptures. . . "To take nothing and to make something from it is very rewarding. It is a big part of my life."

JOE COHEN, Brooklyn, New York. . . has received training at the Light House, Jewish Guild, Education Alliance, and New School for Social Research. . . he has exhibited at the Light House, Jewish Guild and Education Alliance. . . "Creative work is a rewarding, paying hobby. . . to create, I go to exhibits, zoos, art shows and craft museums."

NORMAN R. COOMBS, Ph.D., Rochester, New York. . . University of Wisconsin, Ph.D. in History; Fulbright grant to study in England; grant from the National Endowment for the Humanities for work in Black Studies leading to publication of book, The Black Experience in America; no formal art training. . . now a history professor at the Rochester Institute of Technology. . . blind since age eight. . . won sixth prize in 1976 National Exhibit of Art by the Blind for sculpture, "Solo."

MARTHA B. COWDEN, Dayton, Ohio. . . attended Western College, Oxford, Ohio; summer sessions at Arrowmont School of Crafts, Gatlinburg, Tennessee. . . does volunteer teaching, Craft Program at Goodwill Industries. . . member of craft cooperative, "Fibers and Friends," in Miamisburg. . . does spinning and weaving. . . had one-man show in 1970, 1971 at University of Dayton. . . exhibited at local craft fairs.

JOANN DEPRIEST, Columbia, South Carolina. . . Columbia College, B.A. in Sociology; M.Ed. in Counseling, University of South Carolina; art training from the Visual Arts Program at the South Carolina Commission for the Blind. . . works in pottery, ceramic sculpture, drawing, jewelry making, knitting, crocheting, and punch rug designs. . . exhibited in 1976 National Exhibit of Art by the Blind; South Carolina State Fair, Columbia, South Carolina, 1976. . . "Creative art enables me to develop accuracy in mental imagery and increases my awareness of details in my daily environment."

FRANCES FINANE, Clinton, Mississippi. . . lived and went to school in Providence, Rhode Island; attended classes at Rhode Island School of Design; studied at All Saints College, Vicksburg, Miss., Mississippi College, pre-med; returned after becoming blind to take ceramics. . . has been registered medical technologist for 20 years. . . also sews, designs, and is taking creative writing at Hadley School for the Blind. . . was part of two-man show at Goodwill Industries; exhibited at Mississippi Arts Festival, 1975 and 1977, and numerous arts and craft Fairs in Mississippi. . . "I enjoy creative work because I can let my imagination run wild, and it is there when you finish—not like house work, where no matter how hard you work you end up back in square one. I also enjoy working with clay because a certain amount of the results seem to come from the clay itself.". . . Pottery is called "Thompson Spur Pottery," the result of a logo designed by Mrs. Finane based on geographical landmarks near her home. Sand from an adjacent arena where her daughter trains horses, is used in both the clay and glazes which she mixes herself. The insignia represents a bonding of her family, property and business.

CLAIRE FINBERG, Philadelphia, Pennsylvania. . . graduate of Harcum Junior College; studied with Laura Goodman, Main Line Center of Arts; Art and Form class, Phila. Museum of Art. . . has taught in child care centers, nursery school. . . works in sculpture, ceramics, sews and knits. . . exhibited at the Phila. Museum of Art, the Main Line Center of Art, the 1976 National Exhibit of Art by the Blind. . . "I like to create things for people I know. I draw on my memories and experiences I have had working with children and make things which I think will please them."

EDYTH GELMAN, Flushing, New York. . . has taken ceramics classes at the Guild for the Blind and Lighthouse for about three years. . . "I like to work with my hands. You take a lump of clay and something comes out. I can use my imagination."

DAN J. GIROUARD, Broussard, Louisiana. . . received B.F.A. from Memphis Academy of Arts; studied at Univ. S.W. Louisiana, John McReady School of Art, Valencia Community College in Orlando, Fla., and Three Fold Studio, Broussard, La. . . . also weaves and paints. . . exhibited in Art Directors Show, New York, 1973, Trademark First Prize; Piedmont Museum of Art; Pine Castle Center of the Arts, Orlando, 1974, first prize contemporary; Valencia Community College; 1976 National Exhibit of Art by the Blind. . . plans to open pottery shop in the fall, 1977, and to teach the handicapped next year. . . "I like creative work because it is highly controversial, opinionated and challenging. I like having society form its opinions of my work."

ESTELLE GRANGE, Cold Spring Harbor, New York. . . received training in crafts at Burrwood Day Center. . . weaves, hooks rugs, crochets. . . "I find creative work both stimulating and rewarding. I have a mental picture of the colors before the work is started—a mental photograph of what I want the end result to look like."

JULIA HUBNER, Flushing, New York. . . received training and exhibited at the Jewish Guild for the Blind. . . also sews and paints. . . "I enjoy the work and I create things with my hands, out of my own designs."

ANNE HUFNAGLE, Philadelphia, Pennsylvania. . . received training and has exhibited at the Phila. Museum of Art. . . also knits, paints, writes and works with pressed flowers. . . "Creating is a part of my nature—a challenge—I am always amazed that I am able to put the things I want to do on paper."

GERALDINE LAWHORN, Chicago, Illinois. . . educated in music and drama writing, American Conservatory of Music, Chicago, Ill.; trained at Brown-Adams Professional Actors Studio, New York; New York College of Music; New York City College special rehabilitation training; Hadley School for the Blind correspondence courses. . . blind and deaf since age 19. . . instructor for Hadley School for the Blind—"Independent Living Without Sight and Hearing" and "Verse Writing". . . board member, American Council of the Blind, Washington, D.C. . . . winner of several awards including in 1966, "Anne Sullivan Memorial Award," Washington National Cathedral, Washington, D.C., and 1973, "Richard Kinney Challenge of Living Award". . . also enjoys piano, monologue writing, crocheting, knitting, cooking and crafts.

MARY LIGGEONS, Philadelphia, Pennsylvania. . . studied at the Main Line Center of Arts. . . exhibited at the Main Line Center, the Radnor, Pa., Library, and in the 1976 National Exhibit of Art by the Blind. . . has work in collection at the Library for the Blind and Physically Handicapped. . . is 1977 poster competition winner. . . "My approach is mainly drawing on my imagination and past experience in life, such as thinking of an incident—the most dominant part of it. I try to picture a setting or pose and then use that mental picture in whatever medium in which I can work."

ALICE LOCKETT, Brooklyn, New York. . . received training at the New York Jewish Guild for the Blind. . . also knits. . . has exhibited at the New York Jewish Guild. . . "I enjoy creative work because I enjoy working with my hands."

FREEMONT MARKS, Bronx, New York. . . studies ceramics at the Jewish Guild for the Blind. . . native of Germany, now in his 80's. . . has developed his own unique production methods.

JACQULINE MARSHALL, Spartanburg, South Carolina. . . attended School for the Blind, Raleigh, N.C.; John C. Campbell School of Crafts; South Carolina Center for the Blind—Visual Arts Program. . . exhibited and won prize in 1976 National Exhibit of Art by the Blind. . . "I always had dreams of being an artist. Being from the Blue Ridge Mountains, I was constantly inspired by the abundance of dramatic scenery. I took an early interest in the mountain folk's native ways of obtaining materials such as dyes, split wood and clays for their mountain crafts. . . At the age of sixteen, I lost my sight by accident and thought I would have to give up my artistic dreams. . . (At the S.C. Center for the Blind) I began to do relief sculptures of scenes remembered from childhood."

RAUL MESA, Jersey City, New Jersey. . . trained at New York Lighthouse; learned knitting himself. . . teaches at Mt. Carmel Guild, Newark, N.J.; Senior Citizen, Bronx, N.Y.; New York Lighthouse. . . is piano technician and tuner. . . engages in needlecraft and leather craft. . . exhibited previously at New York Light House.

MARCELLA MILLER, Columbia, South Carolina . . . two years of art education with an emphasis on ceramics at the University of South Carolina; training in the visual arts at the South Carolina Commission for the Blind . . . also works in macramé, weaving and drawing. . . "I enjoy creative work because it gives me a good feeling when I sit down and create craft pieces that I and others like."

TEMITCH ESTAVANICO MITCHELL, Rosemont, Pennsylvania. . . received B.F.A. from Tyler School of Art; graduate work in sculpture at Tyler School; University of Pennsylvania Graduate School of Fine Arts, work in graphics; Samuel Fleischer Memorial School of Art, drawing. . . most recently taught at Dunwoody Village, Newtown Square, Pa., and Rosemont School. . . also enjoys sculpture, etchings, woodcuts, wood and stone carving, ceramics and creative writing. . . has exhibited in both one-man and group shows, including, Library for the Blind and Physically Handicapped; Western Savings Fund Society Bank; Phila. Museum of Art; Fine Arts Festival, Cabrini College; Art Jazz Show, Phila.; Pendle Hill, Wallingford, Pa.; First Unitarian Church, Phila.; "Broaden Your Vision," Boscov's East, Reading, Pa.; Unitarian Church, Devon, Pa.; All City Recreation Center, Phila.; and in the 1976 National Exhibit of Art by the Blind. . . winner of several awards, including second prize and honorable mention in 1976 N.E.A.B.; has had work purchased by the Phila. Museum of Art and by the Library for the Blind. . . finds creative work "the most fulfilling work in life I have ever begun."

REID MORROW, Cheraw, South Carolina . . . received training at Appalachian State University, Boone, N.C. and South Carolina Commission for the Blind . . . also works in copper enameling, chair caning, rope hammock making . . . exhibited in Ninth Crafts Exhibition, Columbia S.C. Museum of Art; Lancaster S.C. 18th Annual Spring Arts Show; Lynches River Electric Coop. Crafts Fair, and the Cheraw, S.C. Arts and Crafts Festival . . . won first and second prizes in pottery, woodwork, jewelry and chair caning at Lynches River Crafts Fair, 1976 . . . "I enjoy the feeling of satisfaction from creating something from a raw material."

RUTH MOSER, Philadelphia, Pennsylvania . . . studied sculpture at the Phila. Museum of Art; sculpture, ceramics and caning at the Main Line Center of Art; learned quilting at a local church . . . has exhibited at the Phila. Museum of Art . . . "I enjoy working with my hands—the sense of accomplishment of creating something beautiful."

OLGA SANCHEZ, Bronx, New York . . . studied hand skills and music at Immaculate Conception, Barcelona, Spain; painting at Art Students League, New York; painting at Academia San Carlos, Mexico City, and crafts at New York Jewish Guild for the Blind. . . Peace Corps Volunteer and custom dress maker prior to losing vision. . . does some dressmaking, mosaic tile work and woodwork . . . won tuition award from the New York School of Illustration . . . "All my crocheting is done from my imagination, no patterns. Because I was a painter, I have an idea about design. I like to create."

GEORGE SCIARRONE, Easley, South Carolina . . . studied at University of South Carolina, ceramics, metalsmithing and introduction to crafts . . . exhibited at South Carolina Arts Commission Annual Exhibit, and at University of South Carolina Museum of Art . . . "I like to design, and use my own ideas working with my hands."

VASILE SNACOVEANU, Sunnyside, New York . . . studied at the school for the blind in Romania, making baskets, brushes, brooms . . . also interested in stone carving, music . . . exhibited at the American Council of the Blind Exhibit, New York; Lincoln Center, New York; the Romanian Orthodox Church, Monticello, in Italy and in Romania . . . "Through creative work I emphasize that the blind can do many different things. I emphasize the philosophy of the double meaning of touching for the blind."

MARCIA R. SPRINGSTON, Hudson, Ohio . . . received B.S. in Special Education, University of Akron; studied pottery at Cuyahoga Valley Art Center; pottery at the University of Northern Colorado and at John C. Campbell Folk Art School, Brasstown, N.C.; scheduled to begin M.A. program in ceramics, Indiana University of Pennsylvania . . . has worked as rehabilitation teacher for the state of Ohio; presently works at a restored colonial village. . . enjoys knitting, crocheting, weaving; takes lessons in dressage—the high school of equitation that demands discipline and coordination from horse and rider . . . has exhibited at the Cuyahoga Valley Art Center, Cuyahoga Falls, Ohio, several times, and at Brecksville Art Mart, Brecksville, Ohio; has pottery on display in consignment shops . . . won second and honorable mention in Cuyahoga Valley Art Center Member Show . . . "I am interested in functional ceramics, therefore most of my pots are wheel thrown. I try to minimize decorating by creating forms which are interesting in themselves and require no further explanation."

PENELOPE STROUSSER, St. Louis, Missouri. . . studied art in high school; then went to school four years in Greece, becoming interested in both weaving and pottery. . . works as a teacher's assistant at Missouri School for the Blind. . . interested also in writing and poetry. . . has invented and patented a means of keeping track of weaving operations in intricate weaving patterns. . . exhibited at Midwest Weavers Conference, St. Louis, Missouri, winning third prize in competition with 280 sighted weavers; commissioned to weave an historical patterned rug for the Chatillon-Demenil House in St. Louis; exhibiting now in historical homes in St. Louis and in Greek Culture exhibits. . . "In clay, I am able to visualize what I see in my mind's eye; in weaving, my sense of touch gives me the pattern in my mind."

DANIEL PAKON TANG, Storrs, Connecticut. . . art courses at Middlebury College, Vermont. . . a native of China, currently doing graduate study in computer science at the University of Conn. . . . interested in sculpture since visiting Henry Moore's work. . . exhibited at Middlebury and at University of Connecticut; exhibitor and fifth prize winner in 1976 National Exhibit of Art by the Blind; exhibit scheduled for the Wadsworth Atheneum, Hartford, Conn., fall of 1977. . . "My creative work stimulates my imagination, which can be of great use in my career in soft-ware engineering, and it also provides a means for me to grasp the forms of reality and penetrate new dimensions of perception. In creating art I can experiment with various approaches to solving problems of design."

JOE TOLVE, Port Chester, New York. . . studied weaving at Mother Goose studios; ceramics at the Jewish Guild for the Blind. . . also macramé's, and strings tennis racquets as career. . . exhibited at Newburgher Museum, Purchase College; Jewish Guild for the Blind; Lincoln Center Art Museum, New York; demonstrated and exhibited weaving at the Concord Hotel, and City Hall, N.Y.C. . . . "Being blind, I love to create beauty for the sighted to see. In weaving, the more difficult and intricate the pattern, the greater pleasure I have. I put my pattern in braille, and follow pattern instructions. Ceramics is a new thing for me. By making things in clay, I'm able to refresh my memory of sight lost 20 years ago."

McALLISTER UPSHAW, Detroit, Michigan. . . graduate of University of Georgia; law degree from John Marshall University; M.A. in Social Work, University of Pennsylvania; no art training. . . presently employed as Executive Director, Greater Detroit Society of the Blind. . . works extensively with wood—wood working, furniture making, wooden jewelry, etc. . . . "I don't recommend the hobby. It is so addictive, it takes possession of you."

BETTY VAN DOREN, Cold Spring Harbor, New York. . . received training at Burrwood Day Center. . . is involved in other crafts, such as crocheting, macramé, hooking rugs and weaving. . . has exhibited at the Hotel Pierre.

BLANCHE WALLACE, Cold Spring Harbor, New York. . . received art training at Burrwood Day Center from Rhoda Franck. . . has exhibited at Long Island Jewish Hospital, New Hyde Park; Hicksville Public Library, and Huntington Public Library, Huntington, L.I. . . . won awards at the Long Island Jewish Hospital and Hicksville Library. . . "Creative work is relaxing. It gives me the greatest pleasure to be able to make pillows, hangings and rugs which others can appreciate. My guidance and inspiration has come from my teacher, Rhoda Franck. She can convince anyone they can do it."

JEANETTE WEBB, Philadelphia, Pennsylvania. . . Takes classes at Phila. Museum of Art. . . has works in Library for the Blind and the University Museum; exhibited in 1976 National Exhibition of Art by the Blind. . . sold one piece, "which gives me the incentive to try harder". . . concentrates on wire sculpture. . . "I love it—the more I do, the more comes to me". . . active also in singing group, and has held executive roles in many blind and handicapped organizations. . . particularly enjoys Phila. Museum of Art courses. . . "I can't get there soon enough and I can't stay long enough. It just makes me glad to know 'I did it myself.' "

MARY WHITNEY, Janesville, Wisconsin. . . presently a student at the Wisconsin School for the Visually Handicapped, studies lapidary with Mr. Snyder. . . also has studied woodworking, weaving, basketmaking. . . enjoys bowling, ice skating, track and field. . . "I like working with my hands—I like to create."

WARREN WILSON, Denver Colorado. . . receives home tutoring in weaving; attended Gallaudet College—is deaf-blind, and uses the manual alphabet in his hand to receive communication. . . also does power sewing, is editor of "The Press". . . exhibited in Very Special Arts Festival, Community College of Denver; Colorado State Exhibition of Fine Arts, Denver, receiving second place, third and special mention. . . "I enjoy creative work as a writer, the better to think when weaving."

MICHAEL ZENOBIO, Brooklyn, New York. . . trained in ceramics at the Jewish Guild for the Blind. . . native of Italy, now about 80 years. . . worked many years as a house painter until he became blind. . . has exhibited at the Jewish Guild. . . works in ceramics and tiles. . . can't keep up with orders from his own family.

Due to the wide variety of Craft categories, the panel of judges selected eight pieces of work for which equal prizes of $100 each have been awarded. Two honorable mentions were also made.

Edyth Gelman, Flushing, New York	Seven-sided Bowl
Jacquline Marshall, Spartanburg, South Carolina	"The Lovers"
Raul Mesa, Jersey City, New Jersey	Red and Black Poncho
Ruth I. Moser, Philadelphia, Pennsylvania	"Story of Little Women"
Vasile Snacoveanu, Sunnyside, New York	"Two Rhinoceroses, Each Other's Shadows"
Penelope Strousser, St. Louis Missouri	Colonial Rug
McAllister Upshaw, Detroit, Michigan	"Open Sesame"
Mary Whitney, Janesville, Wisconsin	Silver Ring

Honorable Mention

Martha B. Cowden, Dayton, Ohio	"Bow and Arrow"
Geraldine Lawhorn, Chicago, Illinois	One-hand Manual Alphabet, 28 Hands

HOW THEY DO IT . . .

It would seem to be a miracle that those who are without sight, and who in many cases live with other handicaps, can create works of such intricacy and beauty as those displayed in this exhibition. Included here are descriptions, in their own words, of how some of these talented craftsmen work.

"The Ojo de Dios (Eye of God) is a simple construction of sticks and yarn. Two dowels are notched and tied at the center, and a strand of yarn is wound once around each arm and stretched from arm to arm in turn. New colors are tied in to form the patterns which can be as varied as your imagination conceives. The ends of the arms are wrapped in yarn, and tassels added as a final touch. The coil baskets use a material such as jute for an inner core. Wrapped around this is a fine yarn. With the aid of a needle, each wrap of the yarn is sewn through the coil below, giving a hard and stiff form to the finished basket."

—Robert A. Brown, Santa Fe, New Mexico

"Since I don't create babies anymore (my husband and I had four, now all grown) I find deep satisfaction in creating beautiful things to look at and feel. Creating, be it words or objects, gives me a wonderful sense of being me—Betty Broadbent Carter—free, uninhibited, happy, carefree—and if I can share my work with others in an uplifting way, and if they respond to me likewise, then I know I'm growing into the kind of person I truly want to be. I do a lot by sight as well as feel. I'm very fortunate to still have a pinpoint of central vision (one degree). But as this little bit decreases, I'm learning to use touch—broad tipped pens, typewriter and tapes—more and more."

—Betty Broadbent Carter, Glen Mills, Pennsylvania

"To create crafts, I use anything I can get, like the tile work for the show. A friend gave me quite a number of broken tiles, that he could not use, but which I could use. Teaching myself to do many things, I love to use my hands and mind to be a part of the culture of my time."

—Don L. Charpiot, St. Louis, Missouri

"Creative work enables me to develop accuracy in mental imagery and increases my awareness of details in my daily environment. I begin by determining the media in which I wish to work. Then, I construct a mental image of that which I wish to create by questioning people about visual details and by using my own knowledge of the subject matter. Finally, I begin to work, correcting and clarifying my image along the way to meet the specific goals which were previously outlined."

—Joann C. DePriest, Columbia, South Carolina

"In creative work, I express myself through the colors and materials I work with. I like to create things for people I know. I draw on my memories and experiences I have had working with children, and make things which I think will please them."

—Claire Finberg, Philadelphia, Pennsylvania

"I selected the patterns (for my quilts). The schoolhouse quilt came from an idea in a quilting book and the Little Women quilt came from an older friend. I then, after cutting the patterns out of braille paper, cut the individual pieces. In the Little Women quilt, these pieces were appliqued onto the squares, and in the schoolhouse quilt, these pieces were joined together to form the squares. I then joined these squares together to form the quilt tops and then basted the top, the lining and the batting together with an "X" going from corner to corner and a "+" going from top to bottom and a square all around it. I attached the bindings and then quilted around the figures and blocks by hand. The quilting on the solid blocks was done by me by machine. My threads are marked with braille labels."

—Ruth Moser, Chestnut Hill, Philadelphia

"My creative work began as an accident. I was doing repairs around the house and became intrigued with putting pieces of wood together. A process evolved—of sawing, laminating, resawing and relaminating, and eventually forming a frame. This is so addictive, I don't recommend it. It takes possession of you."

—McAllister Upshaw, Detroit, Michigan

"I attended Gallaudet College several years ago. I am deaf-blind and use the manual alphabet to receive communications. I do have speech. To work, I use braille labels on the shuttle; a four harness floor loom. Although blind, I have images of color and for a long time have wanted to weave the rainbow. Now I want to do many variations of this theme. Each of my pieces is a research."

—Warren Wilson, Denver, Colorado

"Ring making is done by lost wax casting. I use my own wax models, or get them from pattern books. I put the wax model in a metal flask with a rubber base, then pour in the investment (like plaster) and let harden. The flask is then heated, without the rubber base, and the wax melted out. The silver is melted, put in a centrifugal casting machine with the plaster mold, and the silver is forced in by centrifugal force. The mold is then dissolved from the ring with water. I then file, sand and buff the ring, and shape and polish the stones which I put on it."

—Mary Whitney, Janesville, Wisconsin

"Why is pottery made in rural Hinds County by Frances Finane called Thompson Spur Pottery? When the only means of transportation was boat, train or horse a portion of central Hinds County was owned by Bishop Thompson, the second Episcopal Bishop of Miss. The "Little J" railroad, Jackson to Port Gibson, Miss., ran through his property. There were several stops between Jackson and Raymond including Thompson Spur. I live and make my pottery not far from the site of the old railroad stop where years ago one could flag the train for a ride to the city. My daughter, Nancy, trains quarter horses in an arena next to the pottery studio. By converting a railroad spur into a western spur with a T intersecting one arm I have designed a logo resembling a brand. Sand from near the arena is used in both the clay and glazes which I mix myself. The insignia represents a bonding of my family, property and business."

—Frances Finane, Clinton, Mississippi

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